

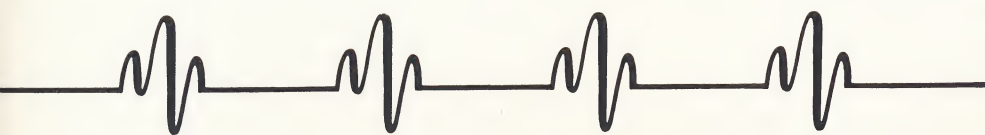
Mergenthaler Linotype Company
presents the



LINOFILM
system



THE NEW CONCEPT
in photocomposition



Text matter in this booklet is 10-point Linofilm Primer and captions are 10-point Linofilm Spartan Medium. Display heads were set in 24-point Spartan Black Condensed, then enlarged on the Composer to the desired size, approximately 120-point. Both red and black alternating characters were screened to 70 per cent value. Headlines and copy for the graphs were set in various members of the Linofilm Spartan Family. The Linofilm product was photographic paper; printing by offset lithography.

Cold type has so much glamour that it has long intrigued the printer, whether he produces daily newspapers, fine books or business forms.

As early as the turn of the century, when mechanical typesetting was still in its infancy, the first patent for phototypesetting had already been issued. Its early decades closely parallel those of the Linotype.

Just as it took Ottmar Mergenthaler to materialize the dream of mechanical typesetting after many ideas had proved impractical, so it took the full resources of the organization he had founded, Mergenthaler Linotype Company, to translate the dream of phototypesetting into an economically sound system.

For glamour is not enough. There must be real, definite economic advantage to any new method. To make a permanent place for itself in the graphic arts, cold type had to:

1. Produce finer typography; or
2. Produce a better profit.

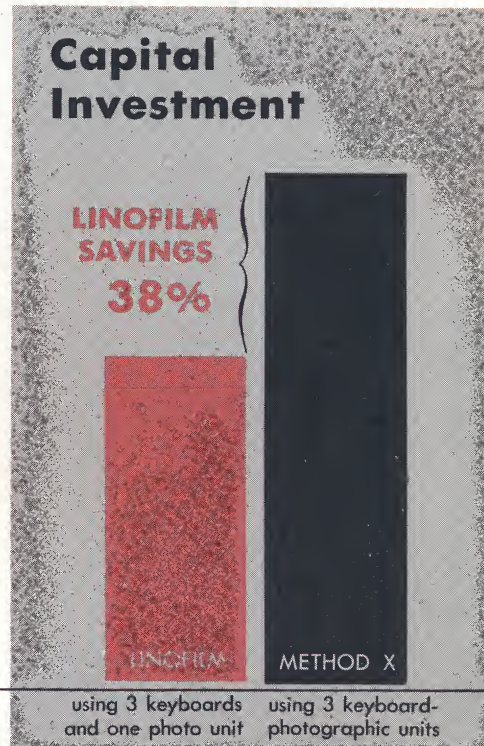
The Linofilm System does both.

The Linofilm System is the first and only system of integrated units which provide not only for setting type photographically but for corrections and alterations and for makeup into page form.

The Linofilm System has been field-tested extensively and intensively in both newspaper and commercial printing operations. Even while technical problems were solved and improvements added, economic studies in depth—the first of their kind, also—amassed the data which now gives a realistic yardstick by which to appraise Linofilm superiority.

By every criterion, Linofilm is far superior to any other method of cold type composition.



1. Linofilm is less expensive as an initial investment, in leasing costs, in machine-hour costs.
2. By simplifying keyboard, and separating keyboard and photographic functions, Linofilm utilizes operator skills and time to maximum advantage.
3. Linofilm is far superior in keyboarding, photographing and making-up display typography.
4. Linofilm is economical of floor space and simplifies composing room layouts.
5. Linofilm has the finest typographic facilities in the world—the matchless resources of Mergenthaler Linotype Company's library plus the resources of companies associated with Mergenthaler.

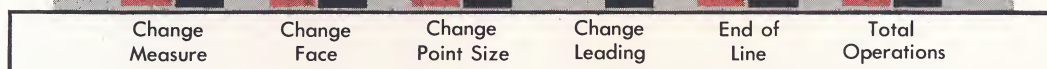


TIME REQUIREMENT

— Keyboard Functions

**LINOFILM
SAVINGS
43%**

 Linofilm
 Other Methods



*Changing point size includes leading on Linofilm



KEYBOARD UNIT



The Linofilm System consists of a Keyboard Unit, Photographic Unit, Tape Editor, Corrector and Composer. This provides easy, practical tools for every step in setting and making-up cold type.

The Keyboard Unit is not only the first link in this smooth chain, it's the first example of Linofilm superiority.

The Keyboard is simple so the operator's skill, energy and time can be most productive. Here, right at his fingertips, without any time- or energy-consuming stretch or reach, the operator controls all the typographic functions of the Linofilm.

Eighteen fonts are instantly available, covering one of the following point-size ranges, 6 to 12, 12 to 24 and 18 to 36 points. Leading is provided in one-point increments by an easy dial setting. Centering and quadding left or right, as well as justification, of course, are merely a push-button operation. The operator can letter space (either plus or minus) to any extreme demanded by the discriminating typographer.

The operator sees his work before him immediately, in the same form as a typist —

a typescript sheet. If he does make an error he presses a "line erase" key, which voids that line before it is photographed, and resets that line immediately.

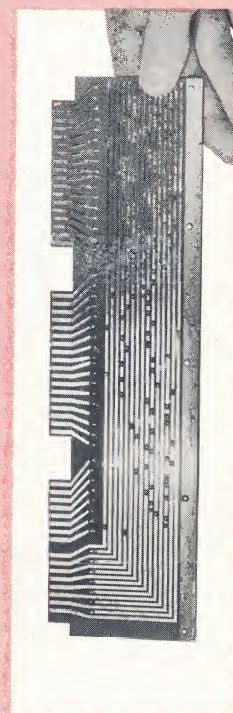
The typescript provides a convenient "proof" for first reading.

Operator time is a major factor in composing room economy and efficiency. For example, three quarters of all advertising lines are 12-point and under.

Fast keyboarding is primary in economic composition. The Keyboard, scientifically designed to the operator as well as to the job, assures continued takes of copy without the deterrent of fatigue.

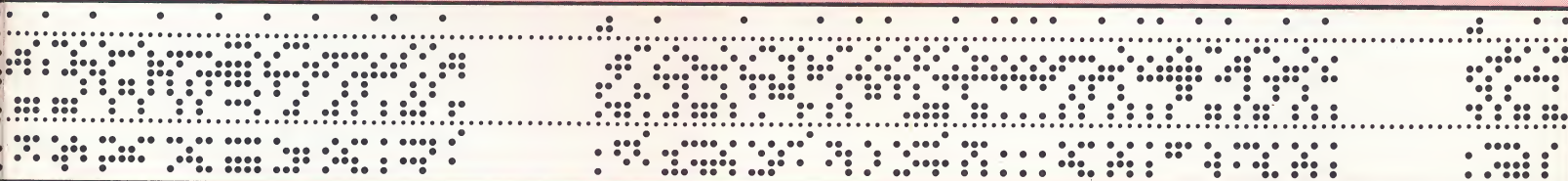
The simple keyboard and auxiliary controls enable the operator to develop an efficient touch-type rhythm that he can easily maintain throughout his whole shift without interruptions that sap productivity.

Display sizes of type can be keyboarded at the same speed as text matter. This alone is a very important economy of time and effort. The operator's rhythm is not altered and there is no decrease in his rate as point sizes change in a job.



Linofilm's "width card" produces minutely precise spacing, under constant operator control.

THIS TAPE PERFORMS ALL FUNCTIONS



Linofilm's Keyboard consists of a conventional typewriter keyboard plus a small bank of control buttons. Training time is minimal; efficiency maximum.



PHOTOGRAPHY

By separating the Photo Unit from the Keyboard, the Linofilm System becomes the first in which the speed of photographing type is not pegged to the operator! The Photo Unit is entirely automatic.

The rhythm of the operator is not broken by distracting chores. He need not monitor the photography.

There is no delay while changing from film to paper or vice versa or for reloading the magazines.

Tape from several keyboards can be sent to the Photo Unit. In fact, a ratio of several Keyboards to one Photo Unit is desirable in most installations.

Tape can be conveniently stored or transported to a distant Photo Unit. It can be edited and corrected quite easily on the Tape Editor.

Maintenance can be scheduled so there is no waiting time; operators can punch tape while the Photo Unit is being serviced; photography continues while the operator takes a lunch break.

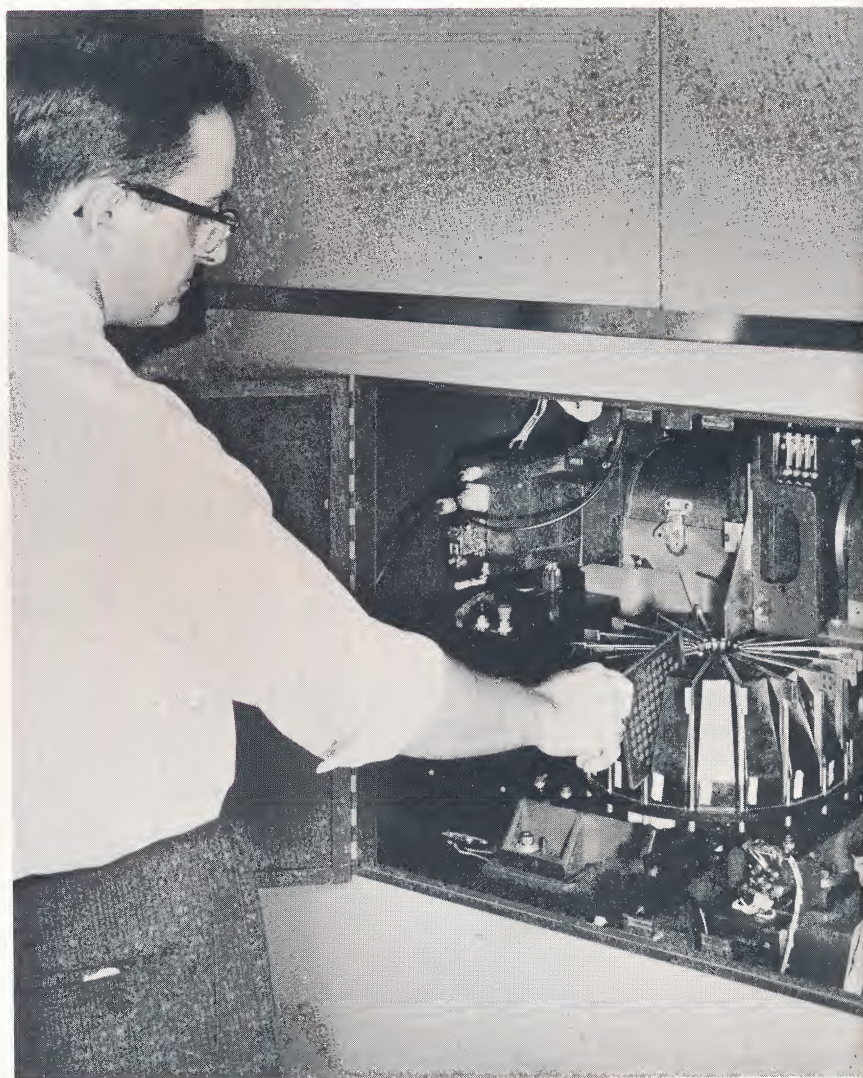
Copy can be proofread and corrected before photography.

When a take or a job is completed, the completed film or paper is in a removable magazine and signals notify the operator to remove the exposed material and supply more tape.

The Linofilm Photo Unit photographs at the rate of six ems per second. This is the equivalent of 15 lines per minute of 12-point on an 18-pica measure.

Line lengths range to 42 picas.

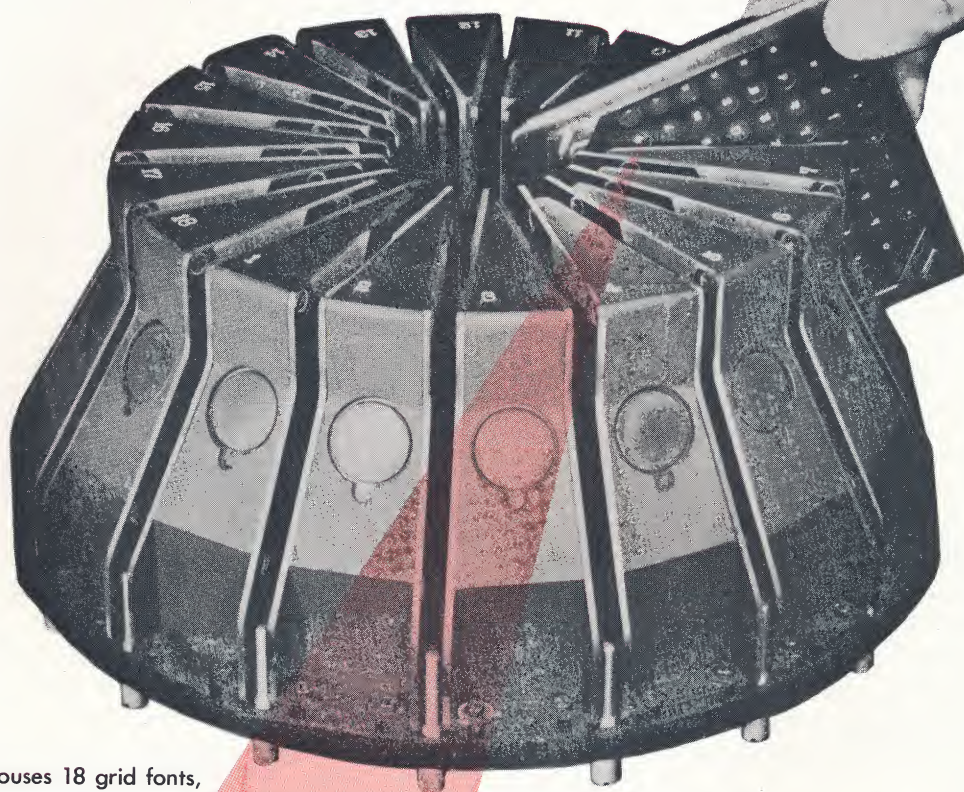
The Photo Unit produces right-reading positive type on photographic film or paper.



The completely-automatic Photo Unit performs every operation of changing font, point size, leading and line length. Flashing lights signal when more tape, paper or film is needed and when a given job has been completed by the machine.

If refinements or original leading are required, the Photo Unit offers the added feature of manual setting to add or subtract interlineal spacing in increments as small as $\frac{1}{4}$ -point to control the depth of the finished job to minute specifications.

PHIC UNIT



The grid turret houses 18 grid fonts, the equivalent of more than 72 magazines of hot-metal matrices.

Basis for Linofilm's superb typography is this grid font, the equivalent of many magazines of hot-metal matrices. The font, along with every other element of the revolutionary optical system, is in an absolutely rigid horizontal plane. This assures knife-sharp images and removes any inherent speed limitation on the photographic function.



POINT SIZES used in NEWSPAPERS

Based on 50,000 lines per week

98%
MOST-USED
TYPE SIZES
AVAILABLE
from
PHOTO UNIT!

5-7½
POINT

22%

8
POINT

23%

10
POINT

22%

12
POINT

9%

14
POINT

7%

18
POINT

6%

24-36
POINT

9%

Over 36 POINT, 2%

COMPOSER

LINOFILM
system

Unlike other cold-type methods which perform only the *first* step, the Linofilm System carries out the *entire process* of utilizing photaset type in making up ads, pages or signatures easily, quickly . . . and profitably. This makeup is done on the Linofilm Composer . . . perhaps the most fascinating element in the System.

The Linofilm Composer performs all the functions of makeup at the stone . . . plus the facility of enlarging or reducing any type to exactly the size required with no reference at all to conventional point sizes. The Composer will produce up to a full newspaper-sized page, with all type in minutely exact size and position. Only halftone or line art need be inserted before the job is ready for the engraver or platemaker.

The work of the mark-up man is simplified to the minimum. All he must indicate is the face and the size that falls within the extremes of the finished job.

The keyboard operator, too, has a simplified job; he needn't shift from size to size at all.

The Composer operator works from a layout on tracing paper, which is placed over the screen of the composer.

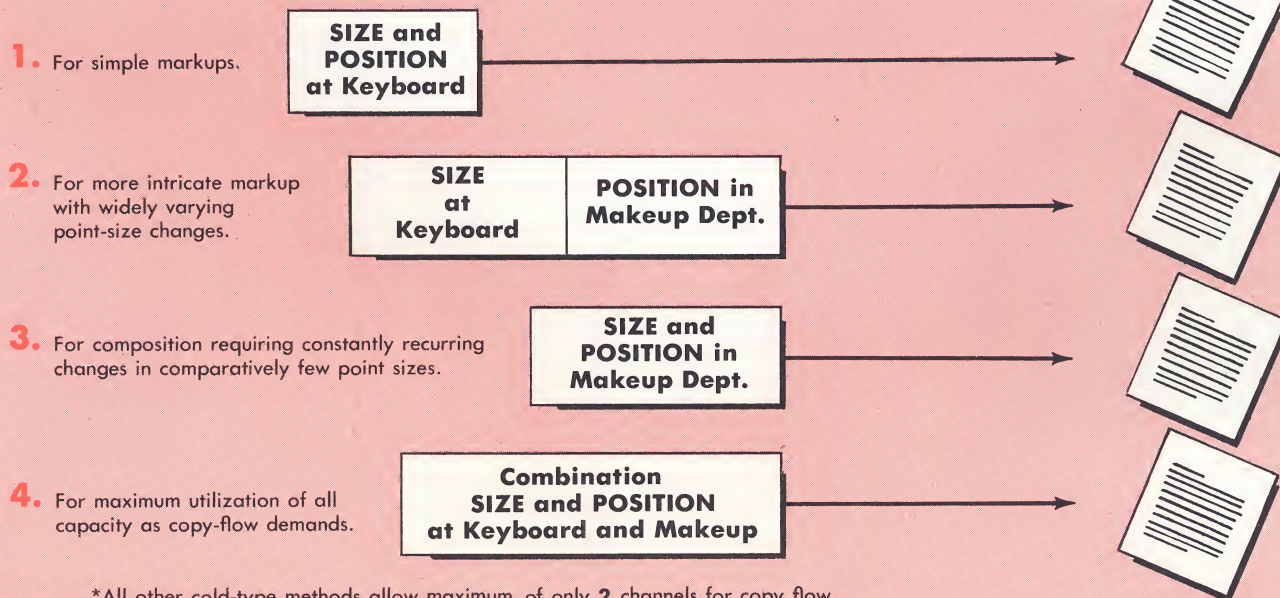
He places every line, leaves proper space for art and signature logo, and, in time so short it will raise eyebrows, delivers the made-up ad in film or photographic paper.

With only four simple controls, the Composer operator can take any type up to 30-point from the Photo Unit and reduce it to two-thirds, or enlarge it to six times, its original size—a range from 4- to 180-point! He can set lines at angles up to 90°!

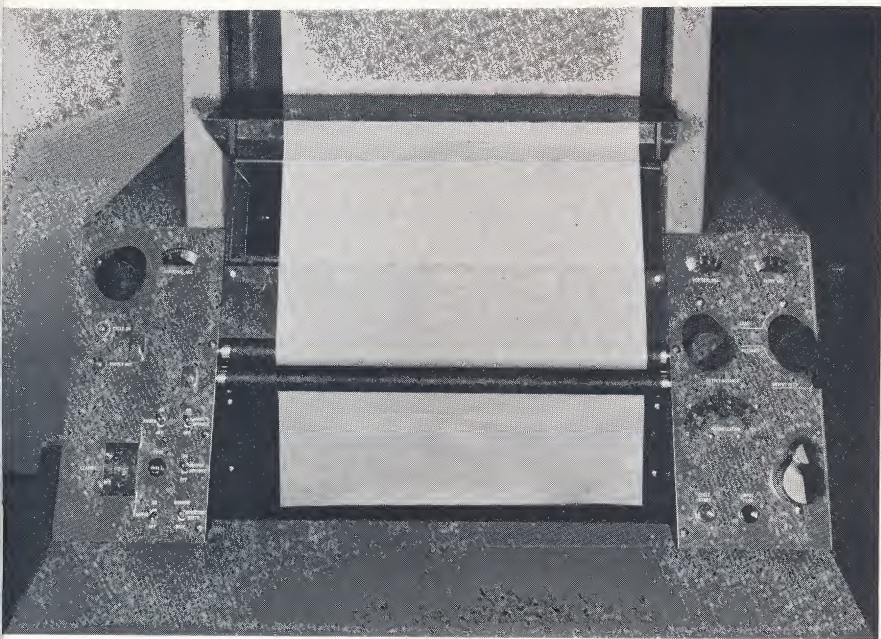
White space, a major portion of advertising and many other jobs, is "built-in;" it need not be created by type furniture and manipulation of metal.

The Composer backs up as easily as it moves forward. So the operator can make up an entire column, then go back to the head of the page to compose succeeding columns on the page. He can pick out any line on the input film at any time so that it is unnecessary to set copy in exact order on the "galley."

Only versatile LINOFILM offers 4* ways to achieve smooth copy flow . . .



*All other cold-type methods allow maximum of only 2 channels for copy flow.

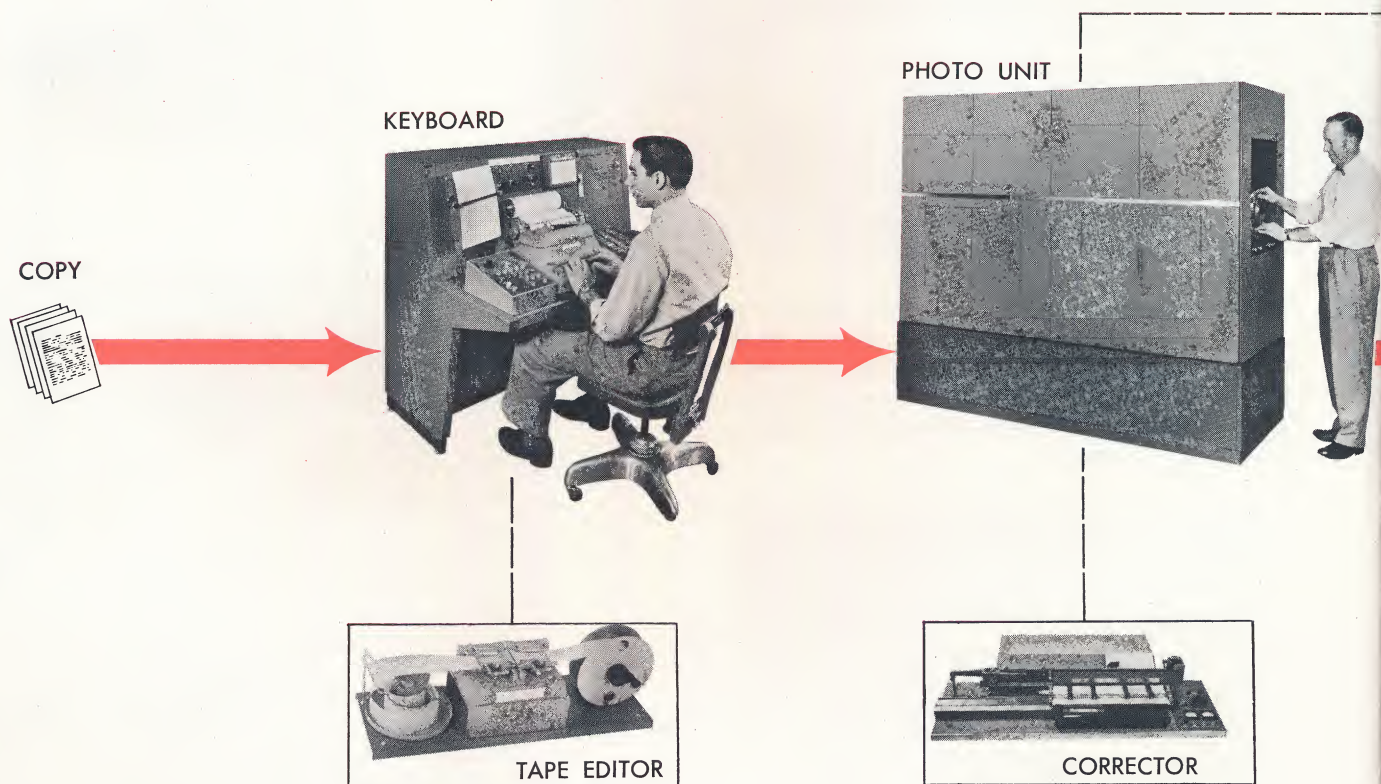


Over the working area of the Composer (above), the operator can place a detailed layout and then place each typographic element in precise position. The simple controls are conveniently placed (right) and loading the Composer (below) is as easy as servicing any component of the Linofilm System.



THE ONLY COMPLETE

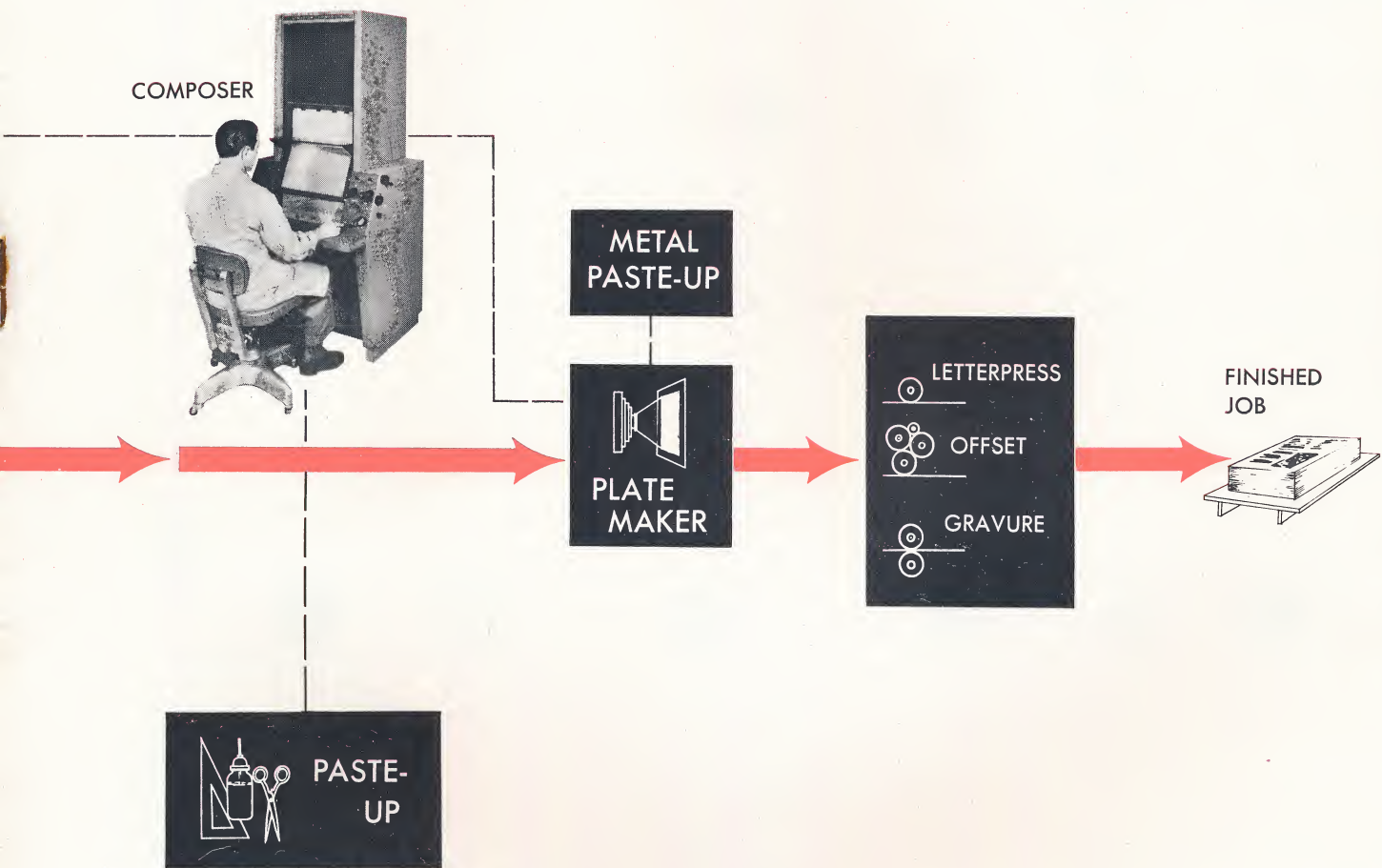
SYST



The Linofilm System has great economic advantage in *every* printing process. Its sharp film, always of consistent thickness and requiring no opaquing, is ideal for offset lithography and roto-gravure platemaking. On photo paper, letters are equally crisp and black. Photoengraving, whether for metal pasteup or for conventional platemaking, is much easier and better when there are no expensive pre-preparations.

The Photo Unit receives *all* operating instructions on tape. Reacting to the 15-hole code, it changes font, point size, leading and line length automatically on signal. To place this information on tape requires only a simple, one-step operation with no time lag and no break in keyboard rhythm.

EM FOR PHOTOCOMPOSITION



A check of thousands of slug lines in a typical American newspaper shows that 29% of these require changes in type size and attendant leading. By utilizing the Linofilm Composer, these changes need not be made at the Keyboard; the operator can set an entire ad with no concern for the ultimate type size. But the Composer is more than an enlarger; it places each type element in precisely the position required by the layout, handling angled or even vertical lines with ease.

The Linofilm System is so versatile and flexible that this schematic plan is only one way in which the great potentials of each unit may be linked. The Keyboard has been planned by Henry Dreyfuss, noted industrial designer, to conform to the physiology and psychology of the operator. Training periods for operators are consistently lower than even optimistic forecasts, and skills that he has acquired in hot-metal work are utilized to maximum advantage.

How the versatile LINOFILM SYSTEM adapts to every need

Key to Symbols

KEYBOARD UNIT



PHOTO UNIT



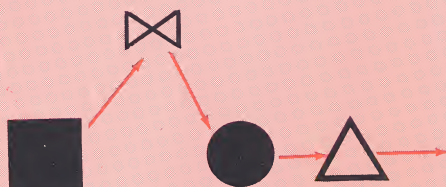
CORRECTOR



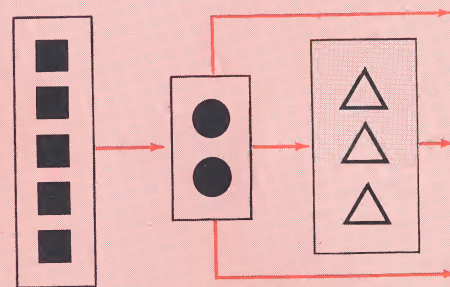
COMPOSER



TAPE EDITOR



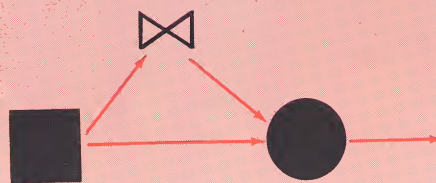
A typical installation for production of large display advertising, posters, placards, etc. Corrections are made at the Keyboard.



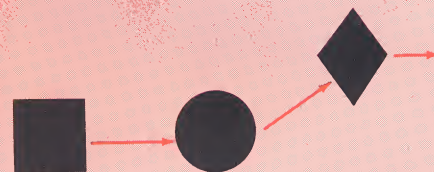
A typical newspaper operation using a battery of Linofilm Keyboards feeding multiple Photographic Units. This produces Composer input or copy for platemaking or metal pasteup.



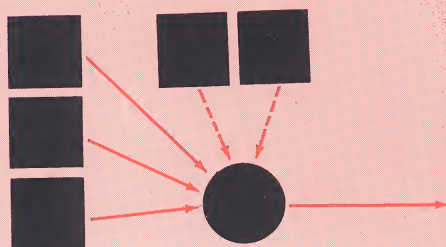
A typical newspaper installation producing film for rotogravure magazine.



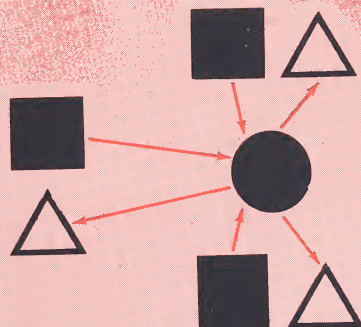
A typical trade composition shop combination to furnish repros on film or paper. Corrections and alterations are made on tape.



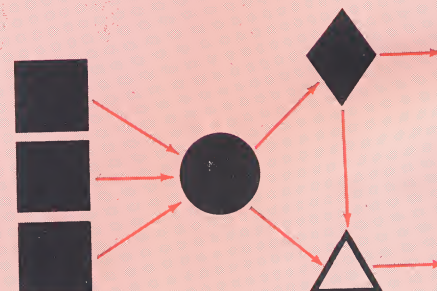
A typical book composition operation furnishing book galleys on film, making author's corrections on Corrector.



A typical publications operation utilizing remote Keyboards at distant bureau offices to feed central Photo Unit.



For a typical manufacturing organization, divisional offices use their own Keyboards for composition. A central Photo Unit supplies film for Composers that, at Keyboard locations, produce business forms for local needs.



A typical all-purpose operation. Flexibility of Linofilm System allows tailoring of work flow to meet constant or changing individual requirements.

CORRECTOR



Whenever type is set, alterations and corrections are inevitable. In cold type it had required painstaking and skilled deletion of errors and transplanting of corrections. Often expensive and time-consuming opaquing had to mask shadows; or platemakers' arc lamps melted the adhesive, allowing lines to slip or buckle.

Automaticity of correction was a prime necessity to the economies of cold type and Linofilm's Corrector solved the problem admirably.

Corrections and author's alterations are set on the Keyboard and come from the Photo Unit in "galley form." This "correction galley" is placed in a frame on the Corrector, next to the "finished galley." Now the operator places the two lines—original and corrected—side by side. (This is the only manual operation and corresponds to a hot-metal bankman finding the error line in a galley of Linotype slugs.)

Now the Corrector takes over. Automatically it cuts out the error line, replaces it with the cor-

rection line . . . and welds the new material into the original copy so smoothly that no opaquing is necessary.

Any number of lines can be removed, replaced or added. The Corrector can also be used to insert folios, running heads, titles, captions or similar repetitive material.

Corrections can be made at other points in the production cycle, too. The operator can make them right at his Keyboard through use of his line-erase key. Or the tape itself, before or after it has been run through the Photo Unit, can easily be corrected. This is done on the Linofilm Tape Editor. This is similar to the film-splicer used for 35mm movie film. Two cutting blades remove the error section and correction lines are spliced in for replacements.

CORRECTION is easy!
thanks to versatility
of Linofilm System

the
laborious,
slow methods
with OTHER
Cold Type

Non-automatic
Correction on film

Hand cutting
and splicing

the
SWIFT,
exact
LINO FILM
method

Correction
at Keyboard

Correction
on Tape

Automatic
Film Correction



TYPOGRAPHY

The ultimate product of any method of typesetting and any system is the characters of the alphabet that appear in the printed job. All composing room processes are merely preliminaries to reproducing letters and words on paper. So the typography of the Linofilm System is the first and final criterion of its superiority.

Linofilm typography is superb. That word has been weakened by careless use; but in the case of Linofilm typography, it still retains its original, strong meaning.

Good typography depends, first of all, on the typographic resources of the manufacturer. In this area Mergenthaler Linotype Company stands unchallenged. Such bright names as those of William Addison Dwiggins, Bertram Grosvenor Goodhue, George W. Jones, Rudolph Ruzicka, and C. H. Griffith are identified with Linotype's program of developing the finest type design.

Their aims have been the goal of Linofilm typography, too, but with even greater latitude for bringing the fullest functionalism and beauty to the reader's eye. No restrictive specifications of letter width confine the designer. Each letter is

drawn to preserve its character and to allow it to weave into a fabric of words that read easily and pleasurably; the integrity of each font is undiluted by the mathematical limitations that have weakened many designs in other processes.

Typographic refinements become routine in Linofilm composition. Kerning, perhaps the finest example of beauty in type, is a built-in feature; the operator has only to select kerned characters right at his keyboard.

Space may be added or subtracted for an individual character. The word "To," for instance, can irritate the eye if letters are spaced by sheer arithmetic. But on the Linofilm, the operator can tuck the lowercase "o" right under the crossbar of the "T" to create a logotype as esthetically pleasing as if the type designer had done it at his drawing board. Optical letterspacing, imperative in setting all-cap words, is just as simple.

For justification, spacing occurs *only between words*. So never need words "fall apart," especially in enlargements, because a machine is incapable of proper spacing. Justification is, of course, entirely automatic on the Linofilm.

To

Letters must be woven snugly into words and phrases to assure maximum readability . . . the final test of good typography. By purely mechanical spacing, a typical joining of T and o can be no better than this.

To

Minus spacing is as easy for the Linofilm operator as straight setting. Now, when he has this T-o combination, he takes space away from the T and tucks the o neatly under the right shoulder for an eye-pleasing unit.

of

In Italic, especially, when individual letters must occupy separate areas, words "fall apart" when a combination such as an o and an f occur. But Linofilm frees the typographer from rigid limitations.

of

The ease of letter-tying is especially apparent in setting Italic. Here, with Linofilm's minus spacing, two letters are fitted so neatly that the eye sees them, not as two separate characters, but as a single word. Plus spacing is just as easy.

LINOFILM
system

The operator also has available the full selection of fixed spaces, ems, ens and thin spaces, right at his fingertips.

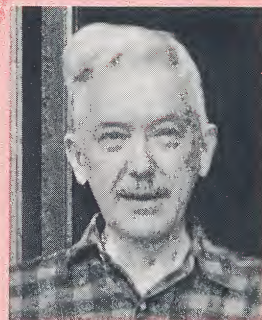
For its obvious application to advertising, Linofilm offers such popular display faces as the vast Spartan family, Bodoni Bold, Caslon, Garamond and the Trade Gothics. In body sizes are all these faces plus such prime favorites as Caledonia, Times Roman, Primer and Corona, the most widely used newspaper body face in the world. All are now available on the Linofilm and an extensive typographic program constantly augments this library.

Special characters are available for any use: Such simple devices as the paragraph mark; footnote symbols for annotated copy; scientific symbols of technical setting.

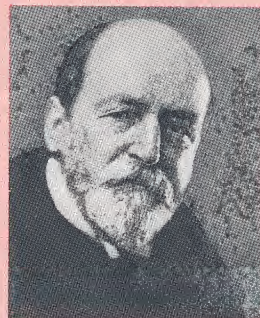
While these have been taken from Linotype's library of more than a million characters, in each instance the Linotype characters have been completely redrawn to take full advantage of the far greater flexibility of photographic composition.

The final product, on film or photographic paper, is crisp, clean and black . . . ideal copy for the engraver or platemaker.

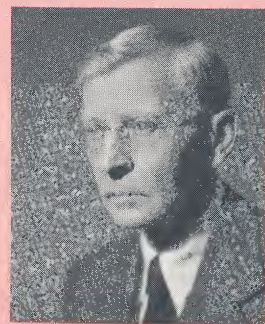
TIMES ROMAN
corona
Primer
SPARTAN
CALEDONIA



W. A. DWIGGINS



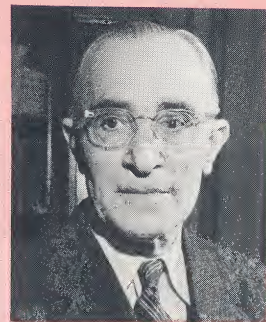
GEORGE W. JONES



RUDOLPH RUZICKA



HERMANN ZAPF



C. H. GRIFFITH

Mergenthaler typography comes not only from the acknowledged artistry of men like this—a veritable Who's Who of type designers—but also from the high skills of technicians who translate the artists' creations into Linotype matrices and Linofilm grid fonts.

for ADVERTISING COMPOSITION

For advertising composition, Linofilm versatility pays dividends in speed and the ability to utilize several makeup methods. To level work-flows, any combination of Composer makeup, or film, paper or metal pasteup is speeded by Linofilm. Many ads can be composed right at the Keyboard.

EVERY DAY'S A SPECIAL DAY AT *Thriftemart* EVERY DAY'S A SPECIAL DAY AT *Thriftemart*



Thriftemart QUALITY MEATS

CARLOAD SALE EASTERN PORK

PORK LOIN NUTRITIOUS ECONOMICAL

CHOPS

BLADE END 49^c lb.

LOIN END 69^c lb.

CENTER CUTS RIB and LOIN 75^c lb.

ROASTS

6 RIB CUT BLADE END 47^c lb.

LOIN END 57^c lb.

WHOLE OR RIB HALF 53^c lb.

OSCAR MAYER OR RATH'S EASTERN PORK-MEDIUM SIZE

SPARERIBS 49^c lb.

MIDWEST BRAND 65^c EA. MAPLE LEAF BRAND IMPORTED

HORMEL BACON 1-LB. PKG. 57^c ea.

RANGE BRAND 2-LB. PKG. 1 39^c EA. BACON

U.S.D.A. GRADE 'A' HENS 10-14 lbs. OVEN READY

TURKEYS 45^c lb.

KOLD KIST FROZEN BEEF STEAKS 10 2-oz. pkgs. \$1⁰⁰

FOUR FISHERMAN FROZEN FISH STICKS 8-oz. pkgs. 35^c ea.

CARIBBEAN FROZEN LOBSTERS 1-2 lbs. 79^c lb.

FRESH DELIVERED DAILY FILLET OF DOVER SOLE 59^c lb.

Thriftemart FINEST PRODUCE

LEAFY GREEN ROMANE LETTUCE EA. 5^c

LARGE EXTRA FANCY BELL PEPPERS FINE FOR STUFFING 2 LBS. 11^c

COUNTY FAIR FROZEN PIES BOYSENBERRY, CHOCOLATE, APPLE, COCOANUT, PEACH 24 OZ. CTN. 39^c

ALL GRINDS S & F COFFEE 1-LB. TIN 69^c

IMITATION ICE CREAM FUNFAIR 1/2 GAL. CTN. 29^c

SUNNY VALLEY FRESH LARGE GRADE 'A' EGGS DOZ. CTN. 49^c

MORTON'S FROZEN MACARONI 8 OZ. PKG. 19^c

QUAIL BRAND SLICED BEETS 10 OZ. PKGS. 25^c

EVER FRESH FROZEN PEAS OR CUT CORN, PEAS & CARROTS 9 OZ. PKGS. 29^c

EVER FRESH FROZEN FRENCH GREEN BEANS TALL TINS 27^c

JERSEYMAID CANNED MILK 12 OZ. TINS 87^c

THE MELLOW BREW BECKER'S BEER 100 FT. ROLLS \$1⁰⁰

S & F WAX PAPER 150 FT. ROLLS \$1⁰⁰

SMART PAPER TOWELS QUART JAR 59^c

LAURA SCUDDER'S MAYONNAISE 4 OZ. TIN 49^c

DUNBAR MEDIUM WET SHRIMP 18 OZ. JAR 59^c

PETER PAN PEANUT BUTTER 1/2 GAL. CTN. 39^c

JERSEYMAID ICE MILK 6 OZ. JAR 97^c

S & F INSTANT COFFEE 1-LB. BAG 49^c

NABISCO-DATE NUT, CHIPPAHOONS BAG COOKIES GIANT PKG. 59^c

GENTLE TO THE HANDS IRIS DETERGENT LB. 49^c

GRAND TASTE ALL MEAT FRANKS 39^c

JANE ANDERSON'S FROZEN PIZZA PIE WITH MOZZARELLA CHEESE EA. 39^c

JANE ANDERSON'S LONGHORN CHEESE 10 OZ. PKG. 39^c

WILSON'S TENDERMADE CANNED HAM 6-LB. TIN \$5⁷⁹

FINEST SOFT DRINKS IN SPARKLING GLASS BOTTLES!



ASSORTED FLAVORS WHITE ROCK BEVERAGES

NO DEPOSIT 6 10 OZ. BTLS. 65^c

NO DEPOSIT 2 28 OZ. BTLS. 54^c ★

12 OZ. BTLS. 55^c

HITS THE SPOT

PLUS

GRAYSON'S

DOWNTOWN

1038 FIFTH AVENUE



SALE!

3 BIG DAYS, 2 BIG NIGHTS

PRICES SLASHED JUST IN TIME FOR BACK-TO-SCHOOL!

Thurs., Fri., Sat., Aug. 14-15-16

SALE STARTS THURSDAY
OPEN Thurs. & Fri. Nite 'til 9

SALE! SALE!
2000 BLOUSES reg. \$1.99 & \$2.99
COTTONS! DACRONS! NYLONS! ROLL-UP SLEEVE SHIRT STYLES!
99¢
SIZES 32-38

SPECIAL PURCHASE!
FAMOUS NAME ROLL-UP SLEEVE SHIRTS reg. \$2.99
Combed cotton! Continental Collars!
SIZES 32-38
2 for \$3
or \$1.59 ea.

1500 SWEATERS
Just in time for Fall!
Interlock Orlon
SLIPOVERS & CARDIGANS
reg. \$2.99 & \$3.99
Novelties! Classics! Short & Long Sleeves!
\$2

600 FAMOUS MILL WOOL SKIRTS
SPECIAL!
reg. to \$6.99
\$3
100% wools! Latest Fall colors! Superbly tailored!



FREE!

TWA TRAVEL BAG
WITH ADJUSTABLE SHOULDER STRAP
YOURS FREE WITH EVERY 3-PAIR PURCHASE
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SATELLITE OF THE SUN

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ture. On the same day in April the South Pole experienced 100 degrees below zero Fahrenheit, while Little America, on the edge of the continent, had unseasonable melting temperatures, causing icy roofs to leak. The Arctic Ocean is not the cold pole of the Northern Hemisphere. The cold-air masses that dominate northern weather are generated in Greenland, Northern Siberia and Alaska—ice sheets far smaller in extent than that of Antarctica.

Why the Poles Are Important

But both polar regions contain the ends of the earth around which the earth turns, and the poles are powerful earth magnet. Because of this there are geophysical observations which can best be made in polar regions. There the magnetic force of the earth are perpendicular to its surface, steering incoming electrically charged particles and more cosmic rays to come down and more to the aurora. All those phenomena in the polar sphere which take place as a result of radiation from the sun—such as the creation of ozone, the ionosphere—are of interest during the long polar nights when the sun is completely absent.

The Exploration of the Antarctic and Arctic

Two hundred years ago Captain Cook's expedition proved that there was a sea all around the world in the Southern Hemisphere. He suspected that the

Chapter 2

THE CEDARS OF LEBANON

In Bible Times

In Bible times there was a seashore country at the end of the Mediterranean Sea.

It had two beautiful seaport cities that were named Tyre and Sidon.

The country was famous for its huge cedar trees on the mountains just back from the coast. It was famous for the workmen who cut down the trees and made sweet cedar lumber from the logs—wood that was used in kings' palaces and for preachers' pulpits. The workmen knew how to line

The cedars
came from
seashore.
kings.

One

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Huge signal tower, built in honor of San Paulino is built by 200 workers here, Brooklyn, in annual festival.

Beats, commemorating the state's return from captivity, is part of the parade. The crowd is a sight to behold as the parade is watched by the church for the occasion.

What's a feast without food? Eleanor Conne provides of food where hot dogs and Italian sausages are sold.

Freshly made pizza is always a favorite dish. Theresa Giordano is enjoying hers while it's hot.

Shrine to Our Lady of Mount Carmel, built by Anthony Vettese (right), is visited by two devout youngsters.

Festival - Italian style

Our Lady of Mount Carmel Celebration in Brooklyn attracts thousands of visitors and participants

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